

Commercial Arranging, Analysis and Composition I

MUST 3261

Instructor: Dr. Chris Reyman

Office: FFA 133

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Class Time:

Mondays and Wednesdays 9:30am-10:20am

Location: Prospect Hall Room 308

Office Hours:

Monday/Wednesday 11:30AM

Tuesday/Thursday 2:30PM

*Please let me if you'd like to meet (even if it is during my scheduled office hours). I will do my best to make myself available at times other than these listed - just ask!

Required Materials:

- staff paper
- ability to listen to music while at a piano/keyboard
- access to music notation software (free versions available)
- USB drive or external hard drive to back-up projects

Attendance Policy

Students will be given daily grades for participation and progress in class. If a student is not in class (including tardiness), they will not receive credit for that class period. Of course, you will be excused for university-related events as long as they are approved by me at least two weeks in advance via email correspondence. **DO NOT COME TO CLASS IF YOU ARE SICK.** Each student will be given 3 excused absences due to illness; further absences can be made up on a case by case basis. Please stay in communication with me when you miss class for any reason.

Course Description

An introduction to commercial theory, styles, notation, arranging and composition through listening, transcribing, analysis and arranging/composition projects.

Course Goals

- Develop musical skills through listening, transcribing and analysis
- Develop an understanding of music theory and practice in an historical and cultural context
- Develop creative musical skills within a collaborative environment
- Apply practices of tonal harmony to commercial and jazz harmony, melody and form
- Develop arranging-composing-production skills (ranges, timbre, transpositions, clefs, conventions and peculiarities) of the following instruments: saxophone, trumpet, trombone, piano, guitar, bass and drums
- Gain familiarity with conventional notation methods: chord symbols, Nashville Numbers, manuscript, etc.

Course Overview

- Style analysis of commercial and jazz styles and form
- Diatonic chord progressions and substitutions
- Secondary dominants and substitutions
- Pentatonic scales
- Chord symbol notation: jazz notation and Nashville Numbers
- Lead sheet (head chart) notation
- ii- V I and ii- V tonicization
- Major scale modes
- tritone substitution
- nonfunctional chords

Assignments

MODULE I (30pts total)

Week 1 & 2:

Assignment #1: Transcribe and notate (handwritten) chords for 2 songs, Due Aug. 29, 9:30AM (5pts)

Assignment #2: Compose 5 harmonic progressions, due Sept. 7, 9:30AM (5pts)

- 8 measures each
 - using only diatonic chords
 - Turn in handwritten with lead sheet symbols
- RUBRIC: diatonic, notation, chords

Week 3 &4:

Assignment #3: Notate lead sheet (melody and chords) for Happy Birthday in F major, due Sept. 12, 9:30AM (5pts)

RUBRIC: melody, chords, notation

Assignment #4: Compose 5 melodies with chords, due Sept 19, 9:30AM (5pts)

- 8 measures each
- using only diatonic chords and scales
- turn in handwritten with lead sheet symbols

RUBRIC: diatonic, notation, chords, scales

Week 5:

Assignment #5: Reharmonize Amazing Grace - lead sheet with melody and chords, due Sept. 26, 9:30AM (10pts) :

- 1 time through the melody with basic harmonies
- 1 time through the melody with diatonic chord substitutions
- 1 time through the melody using secondary dominants and borrowed harmonies
- Hand written

RUBRIC: melody, chords, diatonic, secondary chords

MODULE 2 (25pts total)

3-horn arrangement of "Summertime" with rhythm section part (chord symbols only)

- introduction, melody 2 times, ending
- 1 melody with 2 harmony
- 3-part harmony
- melody must be in different instrumentation throughout
- score and parts in Finale (electronic notation software)

RUBRIC: melody, chords, diatonic, secondary chords, notation/format of score and parts

Week 6: getting to know horns (alto saxophone, trumpet and trombone)

Assignment #6: handwritten sketch of Summertime arrangement indicating 3 parts and chord symbols, due October 10, 9:30AM (5pts)

Week 7: Electronic notation software

Assignment #7: draft of score of Summertime arrangement in electronic notation, due October 17, 9:30AM (5pts)

Week 8:

Assignment #8: Final Draft of transposed score and parts for Summertime Arrangement (include audio file), due Oct. 24, 9:30AM (15 pts)

MODULE 3: FINAL PROJECTS (45pts total)

Week 9-15:

Transcribe pop song and arrange for 3 horns and rhythm section

- alto saxophone, trumpet, trombone, piano/guitar, bass, drums
- score and parts in electronic notation software
- melody with accompaniment
- melody in 3-part harmony
- melody with 2-part accompaniment (counter-line, back-up)

RUBRIC: melody, chords, diatonic, secondary chords, notation

- song selection Due October 26, 9:30AM (3pts)
- lead sheet of transcribed song Due November 2, 9:30AM (3pts)
- lead sheet of arrangement or handwritten rough draft Due November 14, 9:30AM (4pts)
- mid-project check-in/progress-report Monday, November 21, 9:30AM (5pts)
- Draft 1 Due November 28, 9:30AM (10pts)
- Final Draft of transposed score and parts (PDFs) and audio file (mp3), Due December 7, 11:59PM (20pts)

Grade Breakdown

30%: Module 1 assignments and projects

25%: Module 2 assignments and projects

45%: Final Project and assignments

Statement for Accommodations and Support

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/CASS.

Required Attendance

Music+: an audience-collaborative music composition in 10 streams by Chris Reyman
 Tuesday, September 6, 10:30AM
 Centennial Plaza

Experiencing the Bosque: A Performance at the Rio Bosque Wetlands Park
<http://tinyurl.com/bdd44shp>
 Saturday, November 5, 11AM & 3PM

Growing out of a collaboration between the Center for Environmental Resource Management (CERM) and the Ruben Center for the Visual Arts, *Experiencing the Bosque* is a multigenerational project radically integrating community organizing, art-making and environmental stewardship through the activity of creating performances together. Grounded on embodied practices that reconnect us to land and what Robin Wall Kimmerer calls “more-than-human nature,” this project is a deep investigation of the Rio Bosque Wetlands Park— a 372-acre ecological restoration project of the Rio Grande/Rio Bravo valley ecosystem on the U.S.-Mexico border. During this multi-year project, we are offering ongoing public workshops, performances and other events that use the creative process as a vehicle to bring together university faculty and students

from The University of Texas at El Paso (UTEP), public schools, non-profit organizations, independent artists and members of the public.

After 12 months of public workshops, [Somos Agua/We Are Water](#) is excited to bring together everything our 300+ workshop participants contributed during the first phase of the project into our first big public performance on November 5th, 2022. Don't miss it!

**I want this class to be beneficial to you individually. Please do not hesitate to contact me with any concerns you may have about a particular assignment, the class as a whole or anything else.

***The content of this course is subject to change at any time. I will be adjusting the course to fit the particular needs and interests of this group of students. If anything changes in how I will evaluate you, I will let you know as soon as I can.